301 The women's clothes are much simpler and scantier than the
291 men's. They simply consist of a piece of cotton cloth dyed blue, black or red, about two yards long, which is tightly wrapped around the lower part of the body and is tied at the waist with flax cord. The upper part of the body, up to the waist, and legs, from the feet to the knees, remain totally uncovered. By way of ornaments they wear long strings of tiny colored beads around the wrists and long, colored bead necklaces around the neck, as well as self-made mother-of-pearl amulets and some of the more well-to-do women even wear strings of silver coins. Bead necklaces are also
[584] worn in large numbers by young men during the period of their betrothal. In other words the women's wardrobes are not a serious worry to the husbands. Up to their sixth year, children run about completely naked apart from some bead or button ornaments likewise hung on them.

481 The men walk ahead of their wives, a long leaf-shaped paddle
562 in one hand and a small net-like basket containing as little as
●482 possible in the other, while the heavily laden women trot behind them with short, swaying steps, along with the children. Even from their visits to town one can observe that the woman has been given the role of the load and work-horse.

482 On her back the woman carries a heavily laden basket which is strapped around her forehead, while the youngest child sits thrust out in riding position on her hip, with the mother's arm holding him tightly. In her other hand she usually carries a bundle and a cooking pot.

574 One of their first visits in town is at the local priest's. The
797 latter claims that the Cayapa are Catholics. But this is not true.
301 Probably they only go to the priest because he seeks to prove the blessings of the Catholic Church by means of small presents and holy coins, which, one must admit, do look very pretty worn around the neck. At home they have their own cult.

481 Their happiness is apparent when they leave the vicarage, be-
198 cause they have again received presents. They amble down the business streets, curious, amazed and admiring as they go from one shop to the other. "Chindo, Kachindo, compadre?" the gutter-snipes call after them. (The first two words are in the Cayapa language, the third is Spanish; the sentence means: "Where'ye going, fellow?") "Caminando, viendo, comprando, compadre"
[91] ("going for a walk, seeing, buying, brother") the men answer politely, but in very poor Spanish.

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226 The Cayapa make frequent journeys to the ocean, chiefly for the purpose of securing shellfish and crabs, which are abundant along the beaches about the mouth of the river. There are several species of clams and mussels, as well as oysters in large numbers. Also crabs of several species are very abundant, and are captured usually by digging out their burrows. Both the shellfish and the crabs are brought alive up the river, the crabs being confined in coarse baskets. Oysters are usually heated over coals sufficiently to cause the shells to open, and are eaten directly from the shells with a bit of salt or lemon; but clams and mussels are generally boiled. Crabs also are almost always boiled, although sometimes they are roasted.

226 Inland, along the banks of the Rio Cayapas and its tributaries, are obtained three other foods of the same class. In the wet soil of the jungle live large numbers of a small, bright-red land crab, called nē'lû, or, more specifically, kaia'pa nēlû. This crab has one very large arm, which is the only part used as a food. The crabs are caught in great numbers, and the large arm is removed and roasted. In the waters of these streams are also large numbers of a small species of lobster or crayfish, called pi'cû, which is considered an excellent food. It is caught with a special dip-net, called cia, used almost exclusively for this purpose. The third food of this class is likewise obtained from the rivers. It is a very small bivalve, resembling a miniature mussel such as is found in the ocean, and is gathered at certain points along the streams where the rock walls of the banks or where bedrock affords convenient lodgment.

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the ripening of the fruit, and also to facilitate harvesting the heavy racime of fruit, which is usually from ten to fifteen feet from the ground. The fruit having been removed, the trunk is chopped up and rolled away from the newly growing shoots. Owing to its succulent character and to climatic conditions, the trunk decays rapidly. 245

Being the chief food of the Cayapa, plantains are grown in considerable quantities, often a single family having a field covering several acres. It appears, however, to thrive better in some places than in others. For instance, in the region about Punta Venado the land is comparatively low and wet, and complaint is made that the plantain does not do well. Along the Rio Onzole, on the other hand, better conditions are said to prevail, the land being somewhat higher and having better drainage.

The fields of plantain are in large measure tended by the women, though the men frequently assist in clearing the fields. The harvesting is done almost entirely by the women, who cut down the stalks as above mentioned. They strip off a wide band of the bark from the midrib of one of the large leaves, which they use as a head-band in carrying the racimes of fruit from the field to the canoe, thence to the house. As before stated, the plantain is always gathered while green. Even if ripe plantain is desired, it is usually gathered green and allowed to ripen indoors. The gathering of the plantain while green is, first of all, a matter of necessity, since if it were left in the field to ripen it would be devoured by parrots, [462] [462]

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supply of rum. When it is deemed best to replenish the rum supply, the whole family goes to the cane-field, and each with a machete and a hooked stick about three feet long, clears the field of all weeds and vines, and cuts as much of the matured cane as is needed. The stalks of cane are always cut close to the ground, and all the leaves are stripped off. The butt end of the stalk is then cut diagonally so as to leave a markedly beveled point, which facilitates its insertion between the rollers in grinding. This beveled cut is well illustrated at the lower end of the stalk of cane shown in pl. xv. This is a picture of Antonio Napa, or Pi'tcū apa according to his Cayapa name, chief of the Punta Venado division of the Cayapa, at work in his cane-field, and exhibits a field of cane in process of harvesting. All the cane leaves which are stripped from the stalks, together with the vines and undergrowth, are carried to the side of the field and thrown into the brush, since if they were left on the ground, the vines especially would soon take root and grow as rapidly as before. As the mill is ordinarily immediately adjacent to the field, the cane is carried to it usually upon the shoulders of the harvesters. If, however, it is situated at a distance of several hundred yards, the cane is generally carried to the bank of the river and thence transported by canoe to the mill. The stalks, cut usually into lengths of from four to six feet, are piled in a large rick in front of the rollers used for grinding. As shown in pl. LXIV, the cane may first be corded up on the ground in front of the mill, and later put on the floor in front of the rollers.

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The crisp, pure white, young leaves from the center of the crown of this palm are much esteemed as a food by the Cayapa. To secure these, however, it is necessary to cut down the whole plant, which is done with a machete or preferably an ax. The large, mature leaves of the crown are cut and pried away until the inner part of the trunk is reached. These outer, old leaves of the crown are even more fibrous and resistant than the trunk itself, and as it is almost impossible to cut them away with a machete, an ax is usually necessary. Owing to their great weight, and especially to the interlacing of the hard and very strong fibers at the bases of the leaves, a couple of chisel-pointed sticks, six feet or so in length, are needed to pry away the outer leaves after the mid-ribs have once been cut through with the ax. This inner trunk and those inner leaves which have already begun to unfold are next cut away, until the very young, succulent leaves, which as yet have not commenced to unfold and which appear in the form of a solid, slender cone of pure white, are reached. This cone often measures at its base as much as ten to fifteen inches in diameter, and may be even ten or twelve feet in length. It is a solid mass of crisp white matter, finer in texture than the innermost part of a head of cabbage and with a flavor resembling that of almonds. It is ordinarily eaten raw, either with or without salt, although a very good dish is also prepared by boiling it.

The palma real yields another useful product. The tough fibers, called niñtcū'a, which grow along the sides of the base of the mid-rib of the mature leaf, and which,

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as above mentioned, interlace with the fibers of adjoining leaves in such manner as to make it necessary to pry the leaves apart with wooden bars, are strong and pliable, and are woven into burden-bands by which heavy loads are carried. These fibers often attain a length of about four feet and are possessed of tensile strength sufficient to enable their use as strings on the wooden harp which is now made to a very limited extent by the Cayapa. This instrument was borrowed by them from the Indians of the interior, who in turn copied it from the Spanish conquerors.

Another palm, found to a limited extent along the river, is the coconut, called after the Spanish, kō'kō-tcī. It does not, however, thrive at any considerable distance from the ocean, consequently few palms are found even at so short a distance up the Rio Cayapas as the mouth of the Onzole. Pl. CXXXI presents a view looking up-stream at the confluence of the Rio Onzole with the Rio Cayapas, and, upon the projection of land between them, the hacienda of one of the more prosperous of the negroes of the region. Several coconut palms appear in front of the house. Coconuts grow well along the immediate coast, and there are here large groves, the nuts being shipped to nearby villages and to points even as far away as Esmeraldas. They are purchased to a certain extent by the Indians, by whom they are used in very limited quantities as food, more especially for the so-called coconut-milk which is made from the ripe nuts.

In addition to the foregoing food-producing plants,

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BASKETS OF PITIGUA AND CHAPIL

[P. 186(B)]

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285 386 achote, the plant which produces the red face-paint used by the Cayapa. This coloring matter is rubbed on the stem after it has been scraped down to the hard white layer of the bark and before the bark is stripped from the stem. The colored strips are used occasionally as a means of producing the geometric designs used in small hamper-shape baskets and in fans.

285 824 Three other plants with a habit of growth similar to that of the hoja blanca occasionally furnish materials for the hamper-shape baskets. They are the chocolatilla, called by the Cayapa tcōkōla'te, which yields a brown material; the hoja negra, called e'lūñ hakī; and the crinande, called viñga'tci. The material in each of these plants comes from the petioles of the leaves. They are obtained and manipulated in the same manner as is that derived from the hoja blanca. None of the three, however, is ever colored.

285 482 [222] As above mentioned, the leaf of a large species of palm, called in Spanish chapil, is used on rare occasions for basket-making. Should a person be out hunting, or for any other reason be at a considerable distance from his house and unexpectedly find some fruit or other commodity which he cares to take home, he may, by securing a couple of the large leaves of the chapil, quickly fashion a temporary burden-basket, such as either of those shown in pl. XCII, 2, 5, in which to carry them. Such a basket is never kept for further use, for as soon as the leaves become dry they are very brittle and entirely worthless.

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work is still more apparent than in the one here referred to, because these composite, wide elements are made to pass under and over one another several times instead of only once. This process is never employed except at the starting point of this form of basket.

In detail the technics employed by the Cayapa in their basketry are as described below. Further, in addition to its use in basketry, twilling is employed in making mats and fans, and wicker is used in certain burden-bands and in fan-handles.

WICKERWORK

Wickerwork, the simplest of the two-element technics, consists of the passing of a single active or woof element over and under successive passive or warp elements. The Cayapa employ this technic almost solely in connection with the material derived from the aerial root called pitigua and for the making of five forms of basketry: a burden-basket, a shallow rectangular basket, a bottle-shape bait basket, a more or less globose basket used in carrying fruits and as a general household utensil, and a long tubular basket used especially as a receptacle for spindles. Examples of burden-baskets are shown in pl. XCII, 4, 7, while the other forms are illustrated respectively in pl. XCIII, 1, 3, 4, 12.

Ordinarily the Cayapa wickerwork is comparatively tightly woven, as is shown in illustrations referred to. There are, however, two special types of wicker basket which are open in their technic. Both are made for the purpose of allowing water to pass readily through them, being used especially as cages for live crayfish which are

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downward, then outward to a position in front of the next pair of warp elements, and finally inward and behind the next pair of these elements. Along the outer surface and directly opposite the above-mentioned horizontal splint, another is passed, and these two are secured by two splints passing spirally and in the same direction along the entire border in such manner as to fasten firmly the pairs of turned-down warp elements. 285

As above mentioned, the wicker technic finds slight use outside of basketry. It is employed in weaving the broad head-bands of the burden-straps which are made of pitigua or of the fibers from the leaf of the palma real, and occasionally in weaving the outer surface of the handle of a fan. In the use first mentioned the elements employed are fairly broad strips of pitigua, as shown in pl. CIII, 1. In the second, the warp elements are made by placing from four to six of the small cylindrical palma-real fibers side by side to form a broad and fairly rigid element. The woof element consists sometimes of but a single palma-real fiber, but usually of two placed side by side as shown in pl. CIII, 3. Occasionally more than two of these fibers are used in such a woof element. The surfaces of fan handles are almost always made, like the blades, in twilled technic, but occasionally one is found which is in wicker, as in the example shown in pl. CIII, 5. 285 293 [482]

TWILLING

The second technic consisting of two elements is twilling. This is employed in the making of hamper-shape baskets (pl. XCIII, 2, 5, 6, 10, 11): long, tubular 285 415

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285 cordage. By this process of passing these leaflets from first one side and then the other round this core of leaf-ends, a corner of the basket is built up to its topmost point, where the ends of the last two or three leaflets are tied in such manner as to prevent the corner from loosening. In the same manner all four corners are built up and the basket is then complete.

Forms and Uses

285 415 According to form and use, Cayapa basketry may be classed as follows:

Burden-basket, flaring,	kū′bī (pl. xcii, 4, 7).
[482] Burden-basket with vertical sides and carried usually by means of two shoulder-straps.	fe′ pickalyī, fe hi′nū pickalyī e′ pickalyī (pl. xcii, 8).
Square-sided, temporary burden-basket of hoja de chapil,	kūla′ pickalyī, kūla′pō pickalyī, (pl. xcii, 5).
Common cylindrical basket,	picka′lyī (pl. xcii, 1, 3).
Hamper-shape basket,	pū′le (pl. xciii, 2, 5, 6, 10, 11).
Bottle-shape bait basket,	tū′ñūtcītcī, dyūñūtcī′tcī, (pl. xciii, 3).
Tubular basket used for spindles,	tcūrūkū′kū, tīwōtcī′tcī (pl. xciii, 8, 12).

In addition to this classification, in which baskets used for certain purposes are of special forms, there are other terms indicating use which are applicable to a basket of any form, material, or technic. For instance, the name pū-pickalyī, from pū′ka, "fruit," and picka′lyī, "basket," may be used in speaking of any basket in which fruit is carried or stored.

As indicated in most instances by the names in the

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above tabulation, these several distinct forms of baskets have special uses. The four types of burden-basket are used almost exclusively for carrying heavy loads upon the back. The two types made of hoja de chapil are, as above stated, only for temporary use and are worthless except while the leaves are green. They are also sometimes used, even after they are dry and brittle, by the shamans in their medicine practices. The other two types, which are made of the very durable pitigua, are sometimes used as storage receptacles about the house when not needed for carrying burdens, which is their primary use.

The flaring basket, kū'bī (pl. XCII, 7), is carried by means of a single band provided with a special, wide head-band that passes across the top of the head as the bearer bends forward. This is primarily a woman's burden-basket and is used in the daily home life of the people for bringing fruits and other products from the fields and in a multitude of other ways. It is, however, rarely used in carrying wood, which is so often one of the most important functions of burden-baskets among aboriginal peoples. Wood is usually brought by the canoe-load from some point near the river where a suitable dead tree can be found.

The straight-walled basket, fe' pickalyī (pl. XCII, 6, 8), is made especially for carrying burdens considerable distances, as on long trail journeys into the interior. Within their own territory these baskets are rarely needed by the Cayapa, since practically all travel is by canoe. Such a basket is provided with two burden-bands attached near the top and the bottom respectively,

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285 482 and so placed that the broad bearing surface of each band stands vertically. These bands pass across in front of the shoulders after the manner of the straps of a knapsack. In the case of a large basket, such as that shown in pl. XCII, 8, the cords of the burden-bands pass round the basket to give the load greater security. Further, to add strength, and especially rigidity, to such a basket, two palm-wood rods are placed vertically on the inner surface of the basket, each being so placed as to be directly at the line along which one of the burden-bands is attached. The band is made to take a turn round this rod at each point at which it is attached to the basket. These rods are also of particular service in preventing the cords of the burden-bands from tearing out the relatively slender elements with which the weaving is done, when the basket is used in carrying such a load.

285 415 What is here termed the common cylindrical basket (pl. XCII, 1, 3, and pl. XCIII, 4) has no special use other than as a general storage receptacle for foods, etc. Such baskets are frequently kept in the loft or hung under the eaves of the house when containing articles only occasionally needed.

285 415 485 Perhaps the most useful basket of all those made by the Cayapa is the hamper-shape basket, pū'te (pl. XCIII, 2, 5, 6). This basket serves a variety of uses, chief among which are the storage of clothing and other valuable articles, and as a traveling case. No Cayapa enters on a journey of more than a day without one of these hampers, in which are his mosquito canopy, clothing, face-paint, any jewelry he does not wish to wear, and

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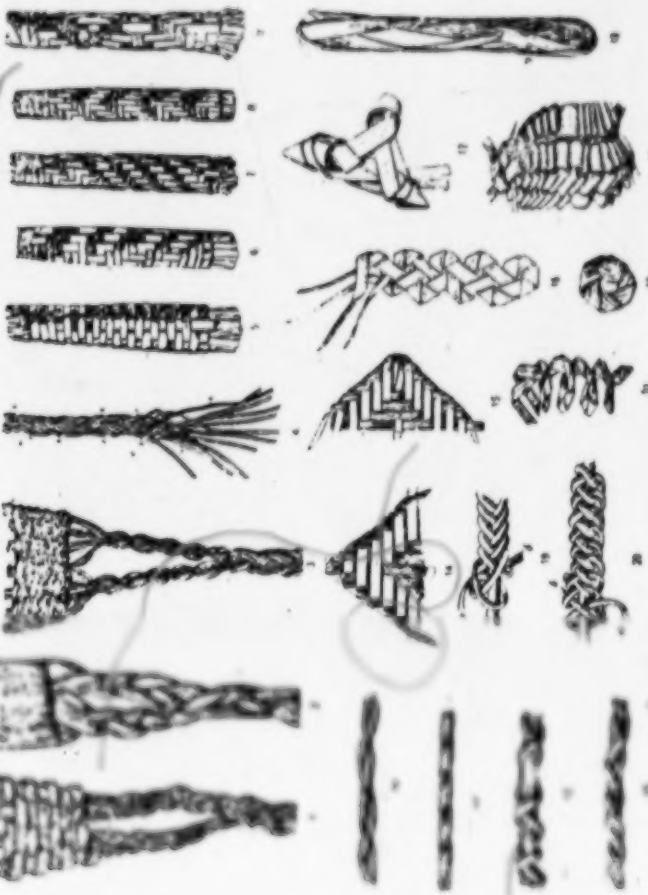

PL. CIII

HANDLES OF BASKETS AND FANS, AND BURDEN-BANDS

BARRETT—CAYAPA INDIANS

[p. 236 (A)]

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BURDEN-BANDS

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482 The burden-bands made by the Cayapa are used almost if not quite exclusively in carrying the two types of burden-basket above described. These bands, called in general ta'ñla, consist in every case of two parts: the broad "head-band," called in Cayapa pickai ka'ñnû, and the two long cords which pass round the basket, called picka'lyi nô tetsûî pañnû. These burden-band cords are made in two technics: a plain braiding (pl. CIII, 1–3), called wa'tse'ta, and an elaborate technic which produces a cord, square in cross-section (pl. CIII, 4), called pi'Xta kalara, or bi'ñda kalara.

The Cayapa recognize four kinds of burden-bands. The simplest of these (pl. CIII, 2) is made of kuna-kuna bark and is called wa'tcî kika tañla. A strip of this tough fibrous bark, from two to three inches in width and of a length equal to the total length of the burden-band, is selected and its ends are shredded so as to leave an unshredded section of the natural bark about twelve or fifteen inches in length in the middle. This forms the head-band, and at its two ends it is sewed across with a piece of pita string to prevent splitting. The shredded bark immediately adjacent to this section is then divided into two parts, each of which is braided separately for a few inches, after which the two are merged into a single braid which continues on to the end of the cord. These details are all given in the section shown in pl. CIII, 2. The outer surface of this bark is rough, but the inner surface, which is quite smooth and soft, is used as the bearing surface of the band. This particular type of burden-band is sometimes used

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upon the forehead, but is more frequently employed as a shoulder burden-band. 285 482

A second type of burden-band is that shown in pl. CIII, 1, which is made of pitigua and is called by the Cayapa te'tsũ tañla. In this the head-band is made in wicker with fairly broad strips of pitigua used as warp and a broad strip of the same material passing back and forth as woof. These warp strips are then split and made in two small braids that later merge into one larger braid as is shown in the illustration last mentioned. This type of burden-band is used almost exclusively in connection with the flaring burden-basket, which is supported by the band passing across the forehead. The remaining two types are made of the slender but very strong fibers of the palma real and differ one from the other only in the technic of the cord. In one instance this cord is simply braided, as in the kuna-kuna bark and the pitigua bands just described. A section of one of these bands called in Cayapa nintcũ'a tañla, is shown in pl. CIII, 3. The other band, called lũ'ra balya tañla, has a cord which is square in cross-section and is produced by the intricate technic shown in fig. 4 of the same plate. The head-band in each case is made in the same wicker technic in which several palma-real cords are laid side by side to form a unit warp element, and a couple of these same palma-real fibers are placed side by side to form a unit woof element.

FANS

The Cayapa make extensively a special type of fan, called nyẽ've or nyiwẽ'wi, used for fanning the fire and 285 293 372